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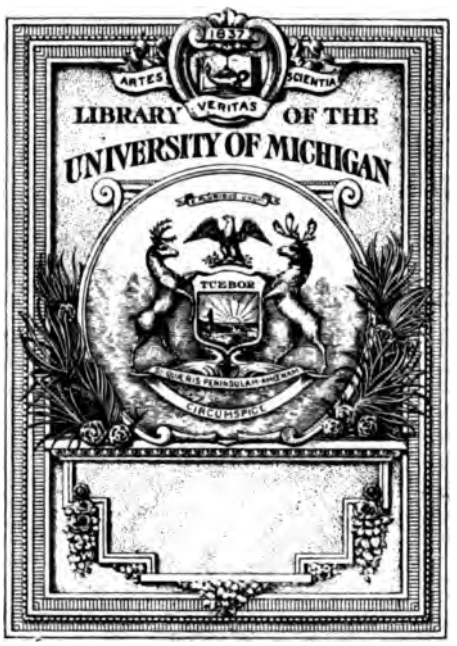
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# NOVELLO'S SCHOOL SONGS

## CHILDREN'S SINGING GAMES

(SET I.).

# CHILDREN'S SINGING GAMES

EDITED BY

ALICE B. GOMME AND CECIL J. SHARP.

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Sch. Songs. No. SET I. (SCHOOL SONGS, BOOK 198.)

926. LONDON BRIDGE.
927. OLD ROGER (FIRST VERSION).
928. OLD ROGER (SECOND VERSION).
929. WALKING UP THE HILLSIDE.
930. OATS AND BEANS.
931. THREE DUKES.

Sch. Songs. No. SET II. (SCHOOL SONGS, BOOK 199.)

932. NUTS IN MAY.
933. THE JOLLY MILLER.
934. O WHEN I WAS A SCHOOLGIRL.
935. WHEN I WAS A YOUNG GIRL.
936. O! A-HUNTING WE WILL GO. / DAME, GET UP.
937. PUSH THE BUSINESS ON.

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Sch. Songs. No. SET III. (SCHOOL SONGS, BOOK 227.)

1101. JENNY JONES.
1102. THE THREE SOLDIERS.
1103. THERE STANDS A LADY.
1104. THE FARMER'S IN HIS DEN.
1105. THE BUTCHER'S SHOP.
1106. POOR MARY SITS A-WEEPING.

Sch. Songs. No. SET IV. (SCHOOL SONGS, BOOK 228.)

1107. LOOBY LIGHT.
1108. THE KING OF THE BARBAREES.
1109. THE ROMAN SOLDIERS.
1110. THREE JOLLY FISHERMEN.
1111. TWO JOLLY SAILOR BOYS.
1112. HARK! THE ROBBERS.

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SET V. (SCHOOL SONGS, BOOK 229.)

Sch. Songs. No.

1113. THE JOLLY NIGGER BOY.
1114. WALLFLOWERS. / THE GALLANT SHIP. / QUEEN MARY.
1115. SWEET DAISY.
1116. SALLY GO ROUND. / THE TWO PIGEONS.
1117. RING A RING O' ROSES. (Two Versions.)
1118. OUR SHOES ARE MADE OF LEATHER. / GREEN GRAVEL.

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NOVELLO'S SCHOOL SONGS.

EDITED BY W. G. McNAUGHT.

BOOK 198.

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# CHILDREN'S SINGING GAMES

EDITED BY

Mrs. ALICE Bertha (Marck) GOMME AND CECIL J. SHARP.

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## SET I.


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TWOPENCE EACH NUMBER.

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IN FIVE SETS

PRICE NINEPENCE EACH.


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MADE IN ENGLAND

# NOTE.

These singing games have been preserved by oral tradition over such a long period of time that they must contain something which is peculiarly attractive to children. Their value has not, perhaps, always been appreciated by adults, although of recent years many educationists have testified to the worth of the singing game as a factor in the education of the young. Under the guise of amusement, of a kind that children dearly love, these games bring into play many of those mental and physical activities which it is the especial function of education to develop. They stimulate the dramatic and mimetic faculties, feed the imagination, exercise the voice and limbs, teach discipline and restraint, and inculcate lessons in courtesy and good manners.

In the early stages of musical education they are especially helpful. Distinct utterance of the words is imperative—otherwise the singing game is simply meaningless—and clear enunciation is the basis of all good singing. Rhythm, too, can be most easily taught when, as in these singing games, tune is closely associated with physical movement. The unpretentious little melodies, moreover, are pure and wholesome and serve their purpose with a simple directness which is most convincing, while they are, of course, well adapted to the needs of immature voices.

The educational value of singing games will be greatly increased if children are made to sing them without accompaniment. This is, of course, the traditional method, and for æsthetic as well as educational considerations it is the better plan. For those, however, who for various reasons prefer an accompaniment, simple harmonized versions of the melodies are provided.

A. B. G.
C. J. S.

307415

# London Bridge.

Collected and Arranged by Cecil J. Sharp.

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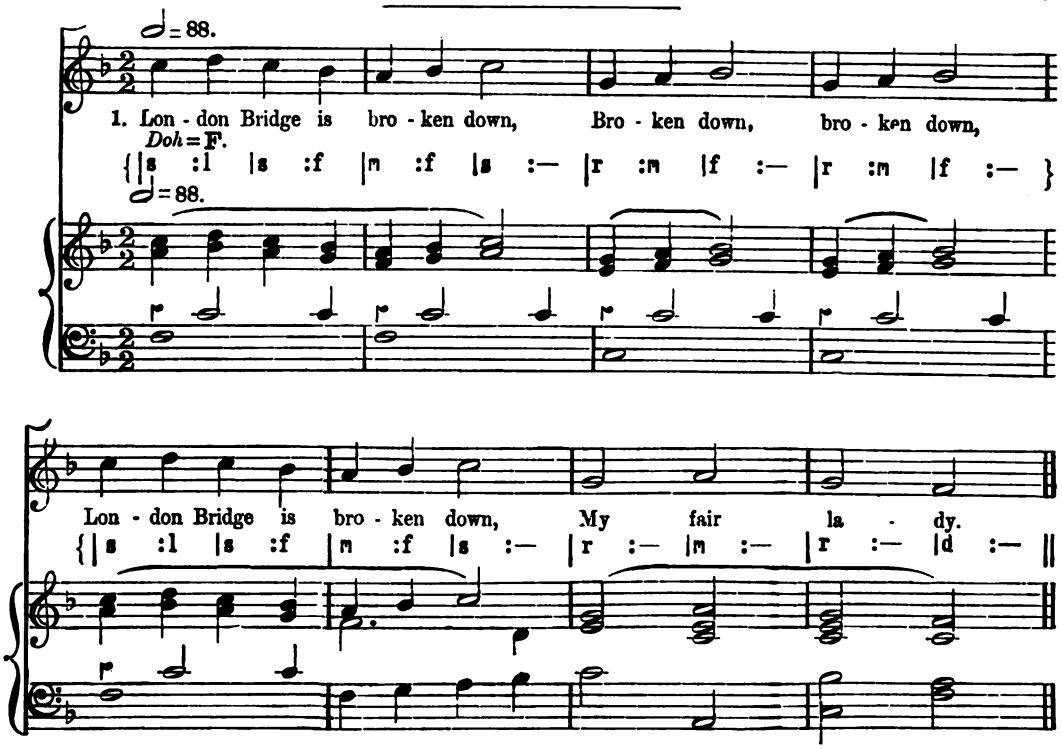


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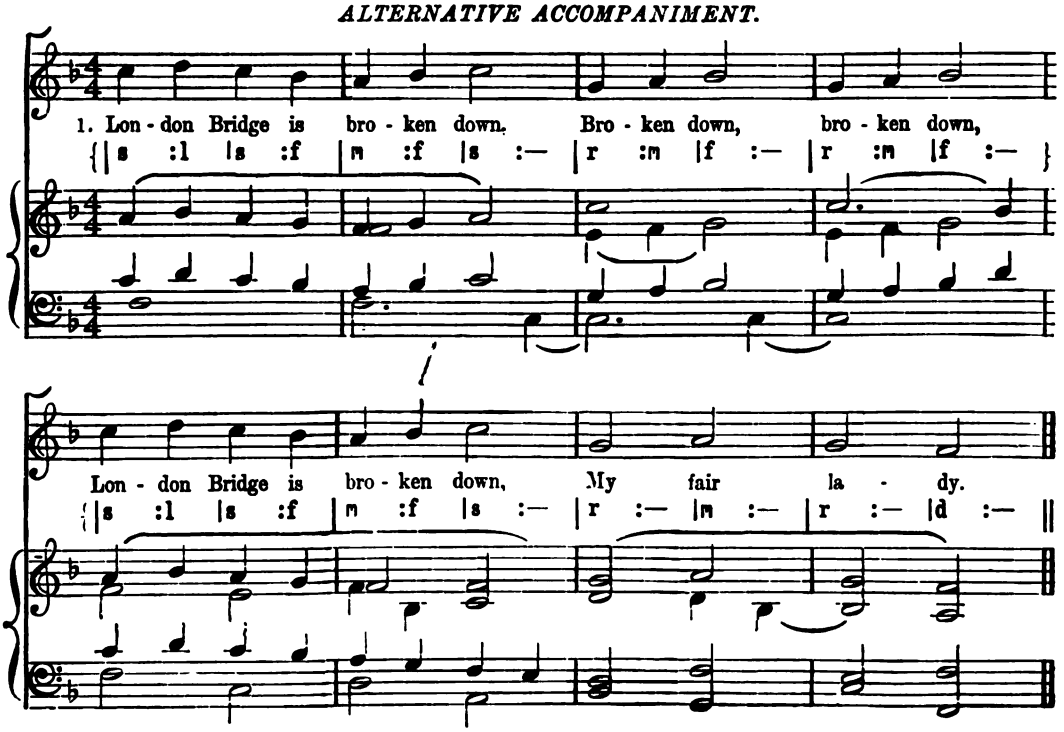




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1 London Bridge is broken down,
Broken down, broken down,
London Bridge is broken down,
My fair lady.

2 Build it up with pins and needles,
Pins and needles, pins and needles,
Build it up with pins and needles,
My fair lady.

3 Pins and needles they will rust,
They will rust, they will rust,
Pins and needles they will rust,
My fair lady.

4 Build it up with penny loaves,
Penny loaves, penny loaves,
Build it up with penny loaves,
My fair lady.

5 Penny loaves will mould away,
Mould away, mould away,
Penny loaves will mould away,
My fair lady.

6 Build it up with gold and silver,
Gold and silver, gold and silver,
Build it up with gold and silver,
My fair lady.

7 Silver and gold they'll steal away,
Steal away, steal away,
Silver and gold they'll steal away,
My fair lady.

8 Build it up with iron and steel,
Iron and steel, iron and steel,
Build it up with iron and steel,
My fair lady.

9 Iron and steel will bend and bow,
Bend and bow, bend and bow,
Iron and steel will bend and bow,
My fair lady.

10 Build it up with wood and clay,
Wood and clay, wood and clay,
Build it up with wood and clay,
My fair lady.

11 Wood and clay will wash away,
Wash away, wash away,
Wood and clay will wash away,
My fair lady.

12 Here's a prisoner I have got,
I have got, I have got,
Here's a prisoner I have got,
My fair lady.

13 What's the prisoner done to you,
Done to you, done to you,
What's the prisoner done to you?
My fair lady.

14 Stole my watch and broke my chain,
Broke my chain, broke my chain,
Stole my watch and broke my chain,
My fair lady.

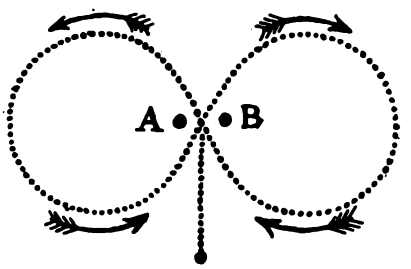
15 What will you take to set him free,
Set him free, set him free,
What will you take to set him free?
My fair lady.

16 A hundred pounds will set him free,
Set him free, set him free,
A hundred pounds will set him free.
My fair lady.

17 A hundred pounds we have not got.
We have not got, we have not got,
A hundred pounds we have not got,
My fair lady.

18 Then off to prison he must go,
He must go, he must go,
Then off to prison he must go,
My fair lady.

Two of the players, A and B, face one another and join both hands. They form an arch, the "bridge," by raising their arms as high as possible. They stand still. The other players form in pairs, each holding one hand of the other. They sing the words of the first eleven verses, dancing in step to the tune, and pass two by two under the "bridge" and then round it in serpentine fashion, thus:—




STARTING-POINT.

Sometimes, instead of in pairs, the players dance in single file, each one holding the back of the skirt of the one in front of her.

At each repetition of the refrain "My fair lady" the dancers pause, the pairs face one another and make a deep curtsey or bow, resuming the dance with the next verse. When the formation is in single file this movement is omitted.

At the close of the eleventh verse A and B suddenly lower their arms and catch one of the players, holding her securely within their arms until the end of the game. At the twelfth verse, which is sung by A and B only, the dancers stop, and arrange themselves around the "bridge." The dancers sing verses 13, 15 and 17, expressing in action their anger and astonishment, indignation, and sorrow. They hold out their hands in surprise, stamping their feet on the first notes of bars 1, 3, 4 and 5, pretend to offer money as ransom for the prisoner, and shake their heads when they find the demand is too high. A and B sing verses 12, 14, 16 and 18 by themselves and, during the last verse, walk away with their prisoner. The prisoner then kneels on the ground covering her face with her hands. The other players follow sorrowfully.

The game is then repeated when another player is made prisoner.

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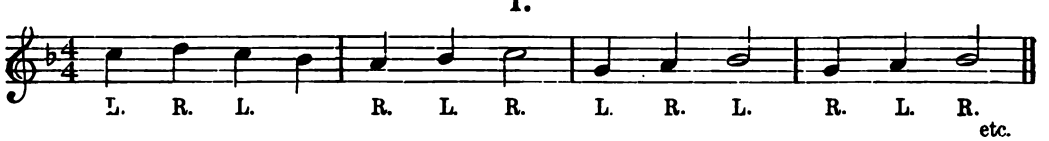
The game may be danced in either of the two following ways (L. = left-foot, R. = right-foot, and H. = hop):—

1.

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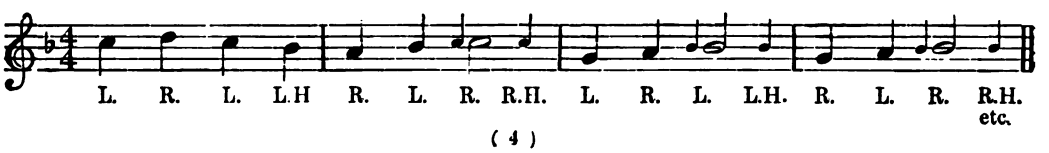

# OLD ROGER.

(First Version.)

# Old Roger.

(First Version.)

Collected and Arranged by Cecil J. Sharp.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

♩. = 69.

1. Old Ro-ger is dead and lies in his grave, lies in his grave, lies in his grave, Old

*Doh* = C.

{:s | s :s :s | s :—:s | l :s :f | s :—:—| s :f :m | f :—:—| f :m :r | m :—:m }

♩. = 69.

*mf*

Ro-ger is dead and lies in his grave, E, I, lies in his grave.

{| s :s :s | s :—:s | l :s :f | s :—:— | d' :—:—| m :—:— | r :d :r | d :— ||

*cres.* *f* *mf*

*ALTERNATIVE TUNE.*

♩. = 69.

Old Ro-ger is dead and lies in his grave, lies in his grave, lies in his grave, Old

*Doh* = G.

{:s, | d :d :d | d :—:d | r :r :r | r :—:— | m :m :m | m :—:— | f :f :f | f :—:f }

♩. = 69.

*mf* *cres.*

Ro-ger is dead and lies in his grave, E, I, lies in his grave.

{| d :d :d | d :—:d | r :r :r | r :—:— | s :—:— | t, :—:— | d :d :d | d :— ||

*mf* *cres.* *f* *mf*



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## OLD ROGER.

(First Version.)

All of the players, except three, stand, with unclasped hands, in a circle, leaving a gap on the side facing the audience. They stand still and sing the words of *all* the verses.

The three players stand outside the circle. They personate "Old Roger," "Apple Tree," and "Old Woman" respectively, and each enters the circle when her name is mentioned and acts in the manner described below. They take no part in the singing.

| | |
|---|---|
| 1 Old Roger is dead and lies in his grave,<br>Lies in his grave, lies in his grave,<br>Old Roger is dead and lies in his grave,<br>E, I, lies in his grave. | 1 "Old Roger" goes inside the circle and lies down on the ground, with his feet towards the audience, closing his eyes as if dead. Each player in the circle, while singing, crosses her arms on her breast and bends her head and bows her body forwards and backwards to indicate mourning. Each double movement, forward and backward, occupies a complete bar of the music. |
| 2 They planted an apple tree over his head,<br>Over his head, over his head,<br>They planted an apple tree over his head,<br>E, I, over his head. | 2 "Apple Tree" enters the circle and stands at the head of "Old Roger," facing his feet. |
| 3 The apples got ripe and they all tumbled down,<br>All tumbled down, all tumbled down,<br>The apples got ripe and they all tumbled down,<br>E, I, all tumbled down. | 3 "Apple Tree" raises her arms above her head, drooping her hands, during the first two bars of the music, and lowers them in the third and fourth bars, repeating the same actions in the following four bars. |
| 4 There came an old woman a-picking them up,<br>Picking them up, picking them up,<br>There came an old woman a-picking them up,<br>E, I, picking them up. | 4 "Old Woman" enters the circle and walks round "Apple Tree," stooping and pretending to pick up the fallen apples and to put them in her apron. |
| 5 Old Roger got up and gave her a thump,<br>Gave her a thump, gave her a thump,<br>Old Roger got up and gave her a thump,<br>E, I, gave her a thump, | 5 "Old Roger" awakes, slowly rises to his feet and looks about him. He spies the "Old Woman" and goes after her, beating and pushing her away. |
| 6 Which made the old woman go hippety hop,<br>Hippety hop, hippety hop,<br>Which made the old woman go hippety hop,<br>E, I, hippety hop. | 6 "Old Woman" hobbles about as if hurt and very lame. She is driven out of the circle by "Old Roger," who continues beating her until she falls. |

The game begins again, other players taking the three characters.

# Old Roger.

(Second Version.)

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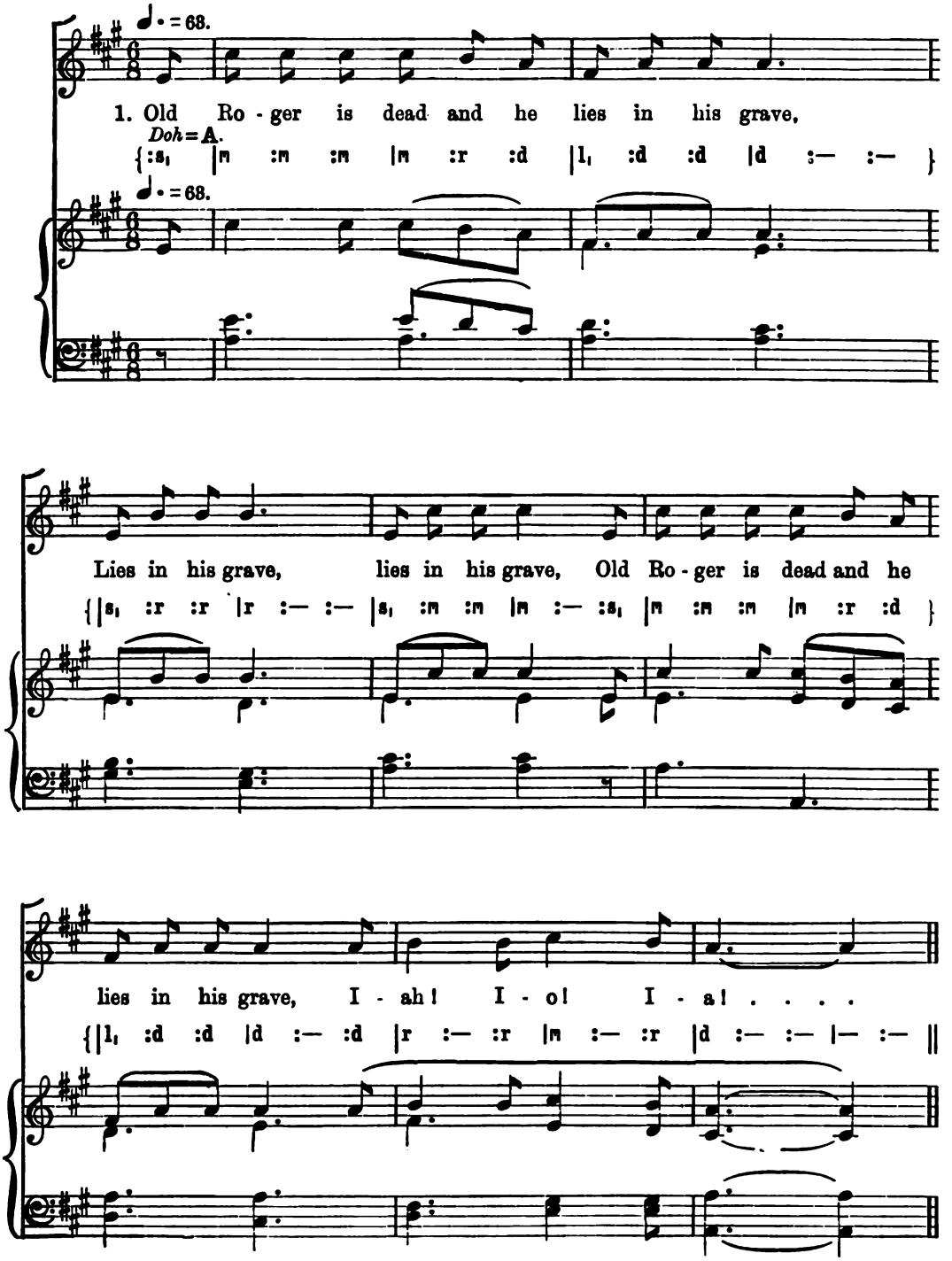


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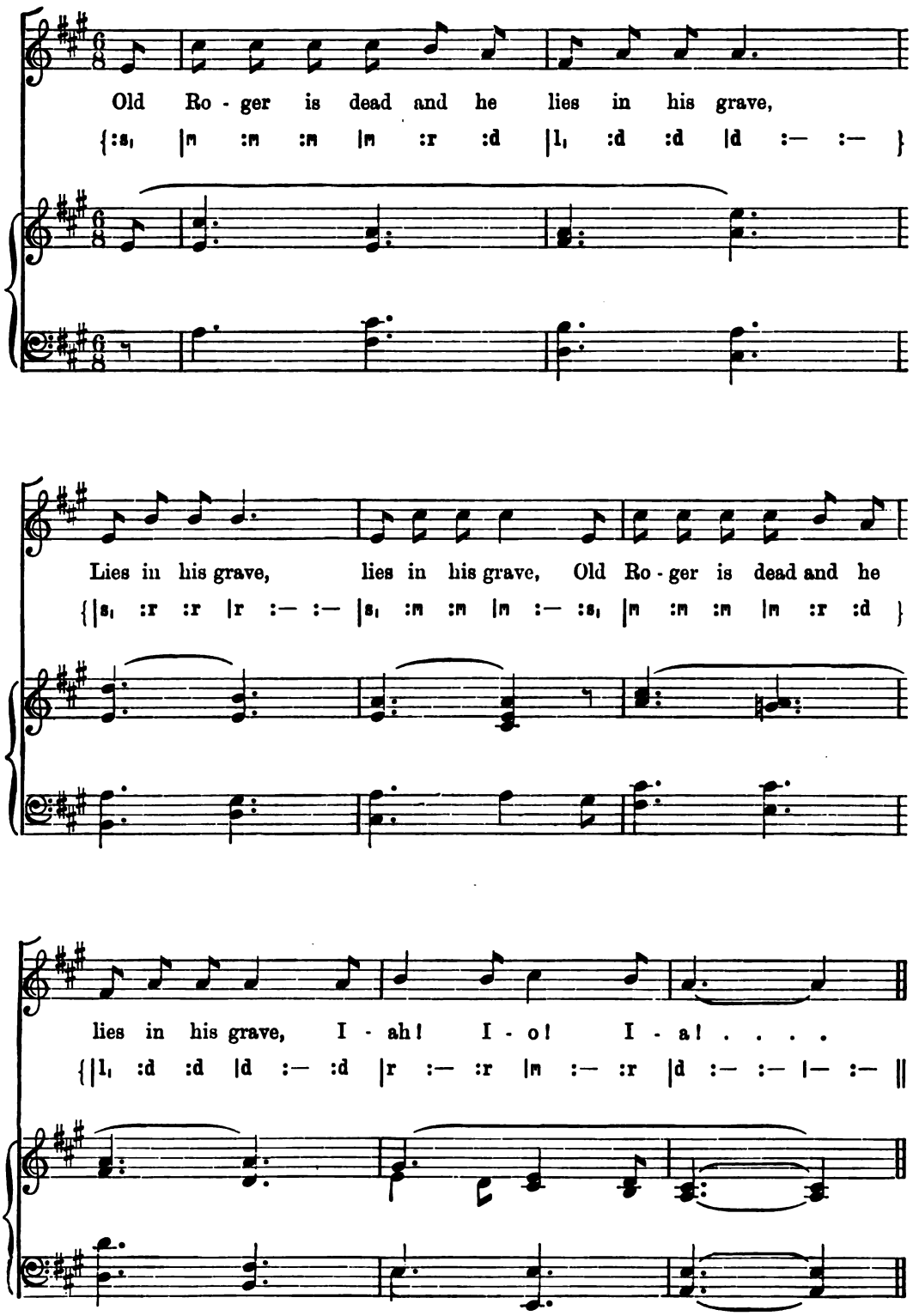

## OLD ROGER.

(Second Version.)

All of the players, except one, form a circle by joining hands. The odd player, A, kneels in the centre of the ring, covers her face with her hands or pinafore, and retains this position until the end of the fourth stanza. She does not sing the words.

| | |
|---|---|
| 1 Old Roger is dead and he lies in his grave,<br>Lies in his grave, lies in his grave,<br>Old Roger is dead and he lies in his grave,<br>I—ah! I—o! I—a! | 1 The players in the circle walk or dance slowly round, singing the words. At "I—ah!" each player turns her head sharply to the left; at "I—o!" to the right; and finally, at "I—a!"* drops her chin upon her breast. |
| 2 They planted an apple tree over his head,<br>Over his head, over his head,<br>They planted an apple tree over his head,<br>I—ah! I—o! I—a! | 2 All stand still, unclasp hands, and extend their arms with spread fingers towards A, drooping their hands and fingers over her head. During the last line they move their heads as in the last stanza. |
| 3 The apples grew ripe and they all fell down,<br>All fell down, all fell down,<br>The apples grew ripe and they all fell down,<br>I—ah! I—o! I—a! | 3 Each player extends her arms horizontally from the shoulder on the first beat of the first bar of the music, letting them fall to her sides on the corresponding beat of the second bar. These actions are repeated three times in the remaining six bars of the tune. This is to indicate falling apples. |
| 4 There came an old woman a-picking them up,<br>Picking them up, picking them up,<br>There came an old woman a-picking them up,<br>I—ah! I—o! I—a! | 4 All players in the circle stoop, hold up their pinafores to make a basket, and pretend to pick up apples, while they move slowly round in the ring. |
| 5 Old Roger got up and he gave her a thump,<br>Gave her a thump, gave her a thump,<br>Old Roger got up and he gave her a thump,<br>I—ah! I—o! I—a! | 5 A rises and hits some of the players as they move round in the ring. |
| 6 Which made the old woman go hippety hop,<br>Hippety hop, hippety hop,<br>Which made the old woman go hippety hop,<br>I—ah! I—o! I—a! | 6 The players in the ring hobble round as though lame and crippled. |

* "a" pronounced as in "hate."

WALKING UP THE HILLSIDE.

# Walking up the Hillside.

Collected and Arranged by CECIL J. SHARP.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

♩ = 108.

1. Walk - ing up the hill - side, The hill - side, the hill - side, Walk - ing up the

*Doh* = F.

{ |d :-- :d |d : - :m |s :- :- |r :- :r |m :- :- |r:- :d |t,:- :- |s, :- : |d :- :d |d :- :m }

♩ = 108.

hill - side, East - y, aist - y, ast - y. 2. Fair maid, pret - ty maid, Come a-long with

{ |s :-:-|r :-:-|m :-:m |l,:-:t,|d :-:-|d :-: ‖ l :l |s .s :s |f .f :f .f }

*Listesso tempo.* ♩ = ♩.

me; And you shall hear the black - bird Sing-ing on the tree. 3. We'll all go a -

{ |m :- .m |l .l :l .l |s :m |m .r :d .t, |d :- .d |s, :d .,d }

(*Spoken during the pause.*)
Will you come?—No!

- ro - ving, Ro-ving side by side; I'll take my fair-est — —, I'll take her for my bride.

{ |d :d |l, .,r:r .r |r : .r |m .m :m .m |f :r .r |d .d :d .d |d :- . ‖

*più rall.*



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## WALKING UP THE HILLSIDE.

The players divide into two sides approximately equal in number. If boys are playing they should be on one side, A, and girls on the other, B.

The sides stand in two straight lines, facing one another, at a distance of about twelve feet.

B stand still throughout the game, and take no part in the singing.

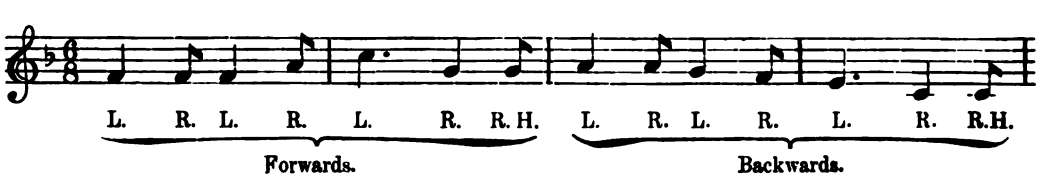
1 Walking up the hillside,
The hillside, the hillside,
Walking up the hillside,
Easty, aisty, asty.

1 A link hands and sing this verse. During the first two bars of the music they dance to the middle of the ground, retiring backwards during the third and fourth bars. They advance again in bars 5 and 6, and retire in bars 7 and 8.*

2 Fair maid, pretty maid,
Come along with me;
And you shall hear the blackbird
Singing on the tree.

2 A release hands and during the first four bars of the music walk quietly (two short steps to the bar) towards B with outstretched hands. Then they stop and, standing in line, sing the last two lines of the stanza. They point upwards with their right hands, and incline their heads in a listening attitude.

* They dance to the following step (R. = right foot; L. = left foot; H. = hop) :—



*Tempo primo.*

4. The naugh - ty Miss she won't come out, She won't come out, she won't come out, The

{:d |d :— :d |d :— :m |s :— :s |r :— :r |m :— :m |r :— :d |t, :— :l, |s, :— :s, }

*Tempo primo.*

*Il basso marcato.*

(*Spoken during the pause.*)
Will you come?—Yes!

naugh - ty Miss she won't come out, East - y, aist - y, ast - - y.

{|d :— :d |d :— :m |s :— :s |r :— :— |m :— :m |l, :— :t, |d :— :— |d :— :— ||

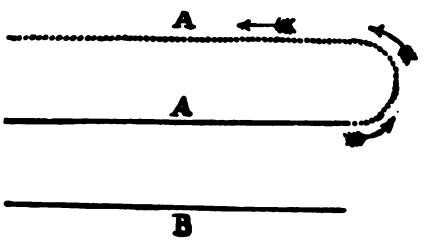
5. Now we've got our pret - ty maid, Our pret - ty maid, our pret - ty maid,

{|d :— :d |d :— :m |s :— :s |r :— :r |m :— :m |r :— :d |t, :—:l, |s, :— : }

Now we've got our pret - ty maid, East - y, aist - y, ast - - y.

{|d :— :d |d :— :m |s :— :s |r :— :— |m :— :m |l, :— :t, |d :— :— |d :— : ||

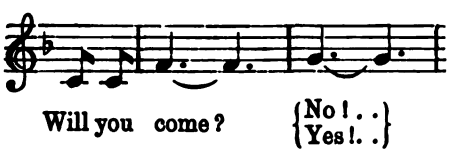
3 We'll all go a-roving,
Roving side by side;
I'll take my fairest ——,
I'll take her for my bride.
(*Spoken.*) Will you come? No!




3 While singing the first two lines of this stanza, A take a half turn to the left, and, making a small circuit, return in single file to their original position facing B, as shown in the diagram.

They move in an easy jog trot, taking two, low, springy steps to the bar, the left foot falling on the first beat, the right on the second.

A now face B and sing the last two lines of the stanza, mentioning in the third line the name of one of the players of side B, previously agreed upon. At the conclusion of the stanza, without moving from their position, A address the girl just named, holding out their hands to her in entreaty, "Will you come?" She answers, "No!" The question and answer in this and the next stanza are usually spoken. Sometimes, however, they are intoned on the note F, and on one occasion they were sung in the following way:—




4 The naughty Miss she won't come out,
She won't come out, she won't come out,
The naughty Miss she won't come out,
Easty, aisty, asty.
(*Spoken.*) Will you come? Yes!

4 A join hands, form a ring and dance round together while they sing the words of the stanza. At its conclusion they re-form into line, unclasp hands, and, advancing a step or two, repeat the question, "Will you come?" either to the same player as before, or, if they prefer it, to another. The girl thus addressed answers, "Yes!" leaves her side and joins A.

5 Now we've got our pretty maid,
Our pretty maid, our pretty maid,
Now we've got our pretty maid,
Easty, aisty, asty.

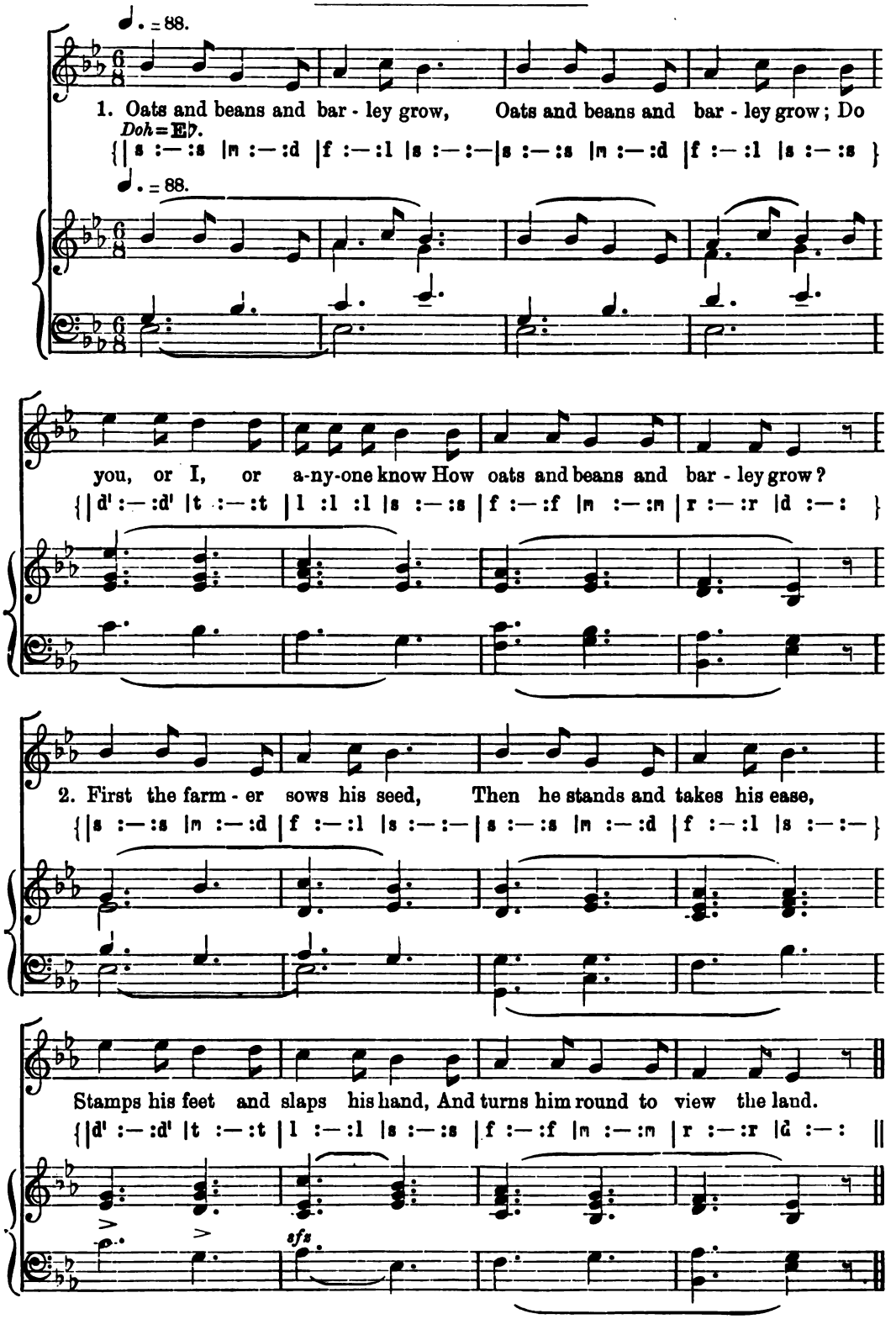
5 A joining hands with the bride they have won, dance round with her in a ring, in a joyous and excited manner, singing the words of the stanza.

The game then begins again without any pause, and is repeated until all the players in B ,ve joined A.

# Oats and Beans.

Collected and Arranged by Cecil J. Sharp.

London: Novello and Company, Limited; New York: The H. W. Gray Co., Sole Agents for the U.S.A.



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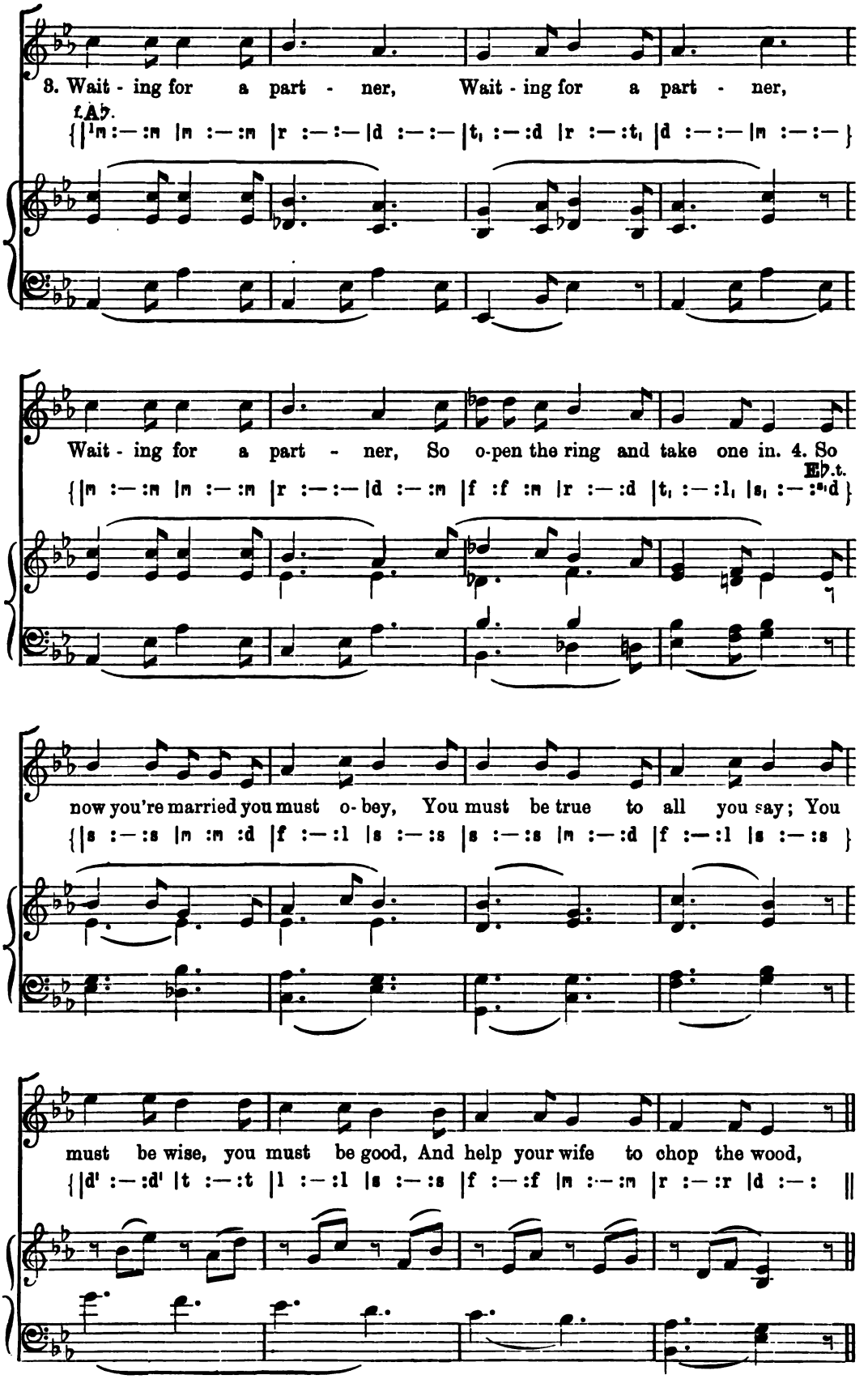

3. Wait - ing for a part - ner, Wait - ing for a part - ner,
t.A♭.
{|¹m :—:m |m :—:m |r :—:— |d :—:— |t, :—:d |r :—:t, |d :—:— |m :—:— }
Wait - ing for a part - ner, So o-pen the ring and take one in. 4. So
E♭.t.
{|m :—:m |m :—:m |r :—:— |d :—:m |f :f :m |r :—:d |t, :—:l, |s, :—:ˢ,d }
now you're married you must o- bey, You must be true to all you say; You
{|s :—:s |m :m :d |f :—:l |s :—:s |s :—:s |m :—:d |f :—:l |s :—:s }
must be wise, you must be good, And help your wife to chop the wood,
{|d' :—:d' |t :—:t |l :—:l |s :—:s |f :—:f |m :—:m |r :—:r |d :—: ||

All but one of the players form a circle and join hands. The odd player, A, stands in the middle of the ring.

1 Oats and beans and barley grow,
Oats and beans and barley grow;
Do you, or I, or anyone know
How oats and beans and barley grow?

During the first stanza A stands silent in the middle of the ring, while the players in the circle sing the words and dance round.*

2 First the farmer sows his seed,
Then he stands and takes his ease,
Stamps his feet and slaps his hand,
And turns him round to view the land.

In the second stanza, they all stand still, unclasp hands, and, while singing the words, perform the following actions:—

1st line: Each child pretends to throw or scatter seed which she takes in handfuls out of her apron.

2nd line: All fold their arms and stand in an easy attitude.

3rd line: On the word "stamps" each player stamps with the right foot and then on the word "feet" with the left; and on the word "slaps" strikes the left hand with the right.

4th line: All turn round with hands raised to eyebrows to "view the land."

3 Waiting for a partner,
Waiting for a partner,
Waiting for a partner,
So open the ring and take one in.

During the third stanza the players in the circle dance round as before, and address their words to A, who walks round inside the ring and chooses his partner, B, from the circle. The bride and bridegroom then stand in the centre, hand in hand.

4 So now you're married you must obey,
You must be true to all you say;
You must be wise, you must be good,
And help your wife to chop the wood.

Throughout the fourth stanza the players in the circle stand still with unclasped hands. They address the first two lines to the bride, and the last two to the bridegroom.

A then joins the circle and the game begins again, with B in the centre.

The four stanzas are sung straight through without pause.

---

### Second Version.

The game is sometimes performed in the following manner.

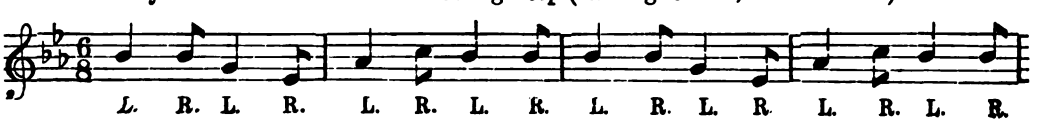
The players in the circle sing the words of the first three verses, dancing in the same way as in the first version.

The illustrative actions, which are the same as those already described, are performed by the centre player, A, *only*.

After the choice has been made in the third verse the players in the circle stand still, unclasp their hands, and shake their fingers at the two in the centre and nod their heads, while they sing the words of the fourth verse.

---

* They dance round to the following step (R. = right foot; L. = left foot):—



# THREE DUKES.

# Three Dukes.

Collected and Arranged by Cecil J. Sharp.

London: Novello and Company, Limited; New York: The H. W. Gray Co., Sole Agents for the U.S.A.

♩• = 88.

1. Here come three dukes a - ri - ding, A -

*Doh* = G.

{| : : | : : | : : | : || s, |d :—:d |d :—:m |s :—:— |m :—:m }

♩• = 88.

*Play four times.*

- ri - - ding, a - ri - - ding, Here come three dukes a -

{|f :— :— |r :— :r |m :— :— |d :— :s, |d :— :d |d :— :m }

- ri - - ding, With a ran - som, tan - som, tiz - a - ma - tee. 2. Pray

{|s :— :— |m :— :m .m |f :— :f |t, :— :t, |d :d :d |d :— :s, }

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what is your in - tent, Sirs, In - tent, Sirs, in - tent, Sirs, Pray

{|d :—:d |d :—:m |s :—:— |m :—:m |f :—:— |r :—:r |m :—:— |d :—:m }

what is your in - tent, Sirs? With a ran - som, tan - som, tiz - a - ma - tee.

{|d :—:d |d :—:m |s :—:— |m :—:m.m |f :—:f |t, :—:t, |d :d :d |d :—||

(*See pages* 22 *&* 23 *for verses* 2 *to* 8.)

*LAST VERSE.*

9. We'll walk thro' the kitchen, and walk thro' the hall, And take the fair - est of them all; The

{:s, |d :d :d |d :d :m |s :s :m |d :—:d |r :—:r |r :—:d |t, :—:l, |s, :—:s, }

fair - est one that I can see Is pret- ty Miss —, come walk with me.

{|d :—:d |d :—:m |s :—:m |d :—:d |f :f :f |t, :—:t, |d :—:d |d :—||

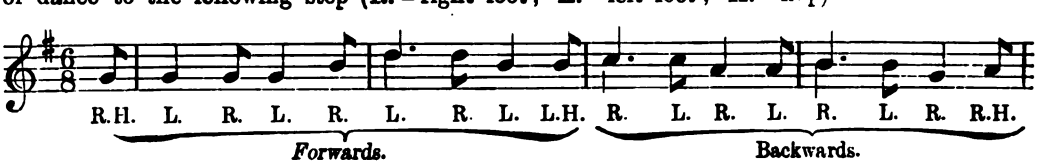
## THREE DUKES.

The players divide into two sides; three children on one side, A, representing the "Three Dukes"; the rest, and larger number, on the other side, B. The players on each side join hands and form up in a straight line. A and B face each other, leaving a clear space of ground, about twelve feet, between the lines.

*Whenever the words "ransom, tansom, &c." occur, the singers place their fists in front of their mouths to indicate the blowing of horns.*

| | |
|---|---|
| 1 Here come three dukes a-riding,<br>A-riding, a-riding,<br>Here come three dukes a-riding,<br>With a ransom, tansom, tizama-tee. | 1 The Three Dukes, line A, sing this verse. During the first two bars of the music they advance to the middle of the ground, retiring backwards during the third and fourth bars. They advance again during the fifth and sixth bars, and retire in bars seven and eight. In going to and fro they imitate the action of high-stepping, prancing horses.* |
| 2 Pray what is your intent, Sirs,<br>Intent, Sirs, intent, Sirs,<br>Pray what is your intent, Sirs?<br>With a ransom, tansom, tizama-tee. | 2 B stand still while they sing this verse. They make a half bow, and hold out their hands in polite enquiry. |
| 3 Our intent it is to marry,<br>To marry, to marry,<br>Our intent it is to marry,<br>With a ransom, tansom, tizama-tee. | 3 Sung by A, who advance and retire as in the first verse. They do not dance, however, but walk in time with the music (two steps to each bar). |
| 4 Will ever a one of us do?<br>Of us do, of us do,<br>Will ever a one of us do?<br>With a ransom, tansom, tizama-tee. | 4 Sung by B, standing still. At the words "Will ever a one of us do?" each player bends her left arm and lightly touches her breast with the tips of her fingers, making a half bow as she does so. |
| 5 You're all as dark as gipsies,<br>As gipsies, as gipsies,<br>You're all as dark as gipsies,<br>With a ransom, tansom, tizama-tee. | 5 Sung by A, advancing and retiring as in the third verse. They toss their heads and look contemptuously at B. |
| 6 We're quite as fair as you, Sirs,<br>As you, Sirs, as you, Sirs,<br>We're quite as fair as you, Sirs,<br>With a ransom, tansom, tizama-tee. | 6 Sung by B, who stand upright, very stiffly, as if offended. |

* They may either take two high steps to each bar (beginning with the left foot) or dance to the following step (R. = right foot; L. = left foot; H. = hop).



7 You're all as stiff as pokers,
As pokers, as pokers,
You're all as stiff as pokers,
With a ransom, tansom, tizama-tee.

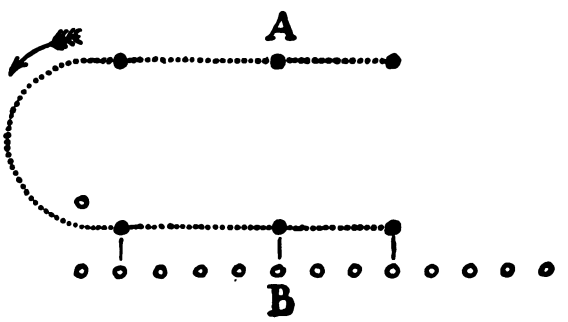
7 Sung by A, as in the fifth verse.

8 We can bend as well as you, Sirs,
As you, Sirs, as you, Sirs,
We can bend as well as you, Sirs,
With a ransom, tansom, tizama-tee.

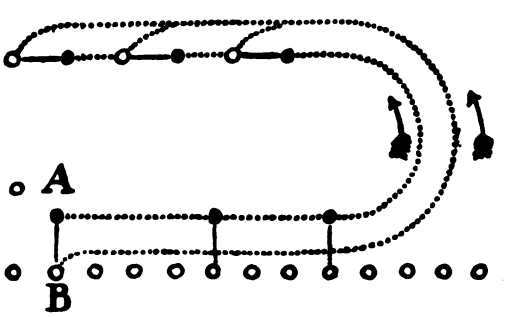
8 Sung by B, as in the sixth verse. At the word "bend," all bend gracefully. They all curtsey on the word "you" in the third and fourth bars.

9 We'll walk through the kitchen, and walk through the hall,
And take the fairest of them all;
The fairest one that I can see
Is pretty Miss —, come walk with me.

9 The player on the extreme left of line B stands in front of the player next to her, with whom she makes an arch. The Three Dukes walk across from the right, in single file, pass under the arch and stand in front of B thus:—*




Each Duke faces the girl he has chosen. When he sings her name, he makes a low bow and offers her his hand, which she accepts. Then the Three Dukes, each holding his partner by the hand, walk in procession back to their own side, where they form up in line facing B, thus:—




The game is then repeated, without pause, A singing "Here come *Six* Dukes a-riding."

In many versions the Dukes choose and take one girl only at each repetition of the game. When there are only a few players this is, perhaps, the better, as it is also the more usual way.

* Sometimes B, standing in line, make a series of arches, in and out of which the Dukes pass in serpentine fashion, repeating the first two lines of the stanza if necessary. When B is reduced to a single player the Dukes form a ring and dance round her and finally capture her, when the game ends.

**UNISON SONGS—GRADE I. (Very Easy).**

# NOVELLO'S SCHOOL SONGS.

## EDITED BY W. G. McNAUGHT.

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| | | A d. | B d. |
|---|---|---|---|
| **BOOK 1.** | | | |
| SIX EASY SONGS | | 6 | |
| 1. Getting up ... ... ... | A. Moffat | | |
| 2. The Lark ... ... ... | " | | |
| 3. Lazy Sheep ... ... ... | " | | |
| 4. The Snowdrop ... ... | " | | |
| 5. The Autumn Daisy ... ... | " | | |
| 6. A Riddle ... ... ... | " | | |
| **BOOK 2.** | | | |
| SIX EASY SONGS | | 6 | |
| 7. The Little Fish ... ... | A. Moffat | | |
| 8. The Spring Nosegay ... | " | | |
| 9. The Old Beggar Man ... | " | | |
| 10. The Three Little Ants ... | " | | |
| 11. The Child's Evening Prayer | " | | |
| 12. The Meadow ... ... ... | " | | |
| **BOOK 13.** | | | |
| SIX SACRED SONGS | | 8 | |
| 68. Ye Gentle Flowers ... ... | A. Moffat | 1½ | |
| 69. O Jesus, who didst suffer ... | " | | |
| 70. I love the Flowers so beautiful | " | | |
| 71. God of Mercy, we beseech Thee | " | | |
| 72. Jesus so Merciful ... ... | " | | |
| 73. The Gladsome Spring is coming | " | 1 | |
| **BOOK 14.** | | | |
| SIX SACRED SONGS | | 8 | |
| 74. O Children, live in Jesus Christ (Easter Hymn) ... ... ... | A. Moffat | 1 | |
| 75. Gentle Jesus (Evening Hymn) | " | | |
| 76. O Heavenly Father ... ... | " | | |
| 77. The Little Birds ... ... | " | | |
| 78. Forward, Christian Children | " | | |
| 79. Carol, Christian Children ... | " | 1½ | |
| **BOOK 21.** | | | |
| NINE UNISON SONGS FOR JUNIORS | | 8 | 4 |
| 115. Rippling Waters ... | W. W. Pearson | 1½ | |
| 116. The Snail ... ... | H. Elliot Button | 1 | |
| 117. The Butterfly Chase | ... S. C. Cooke | 1 | |
| 118. Swinging ... ... ... | " | 1 | |
| 119. Over the Meadows ... | A. Scott Gatty | 1 | |
| 120. The Wanderer's Song | " | 1 | |
| 121. Ladybird ... ... | C. A. Macirone | 1½ | |
| 122. My Home ... ... | " | 1 | |
| 123. Evening Star ... ... ... | T. Murby | 1 | |
| **BOOK 23.** | | | |
| TWELVE SACRED SONGS | | 1/- | 6 |
| 133. Listening Angels ... ... | J. Stainer | 1 | 1 |
| 134. Morning Hymn ... ... | " | 1 | |
| 135. Hour by Hour ... ... | " | 1 | 1 |
| 136. The Beautiful ... ... | " | 1 | |
| 137. The Crown is waiting ... | " | 1 | 1 |
| 138. The Cross of Life ... ... | " | 1 | |
| 139. We will praise Thee ... | " | 1 | 1 |
| 140. Sabbath Bells ... ... | " | 1 | |
| 141. The good Shepherd ... ... | " | 1 | 1 |
| *142. The Haven of Glory* ... | " | 1 | |
| *143. The Golden Shore* ... ... | " | 1 | 1 |
| *144. Evensong* ... ... ... | " | 1 | |

| | | A d. | B d. |
|---|---|---|---|
| **BOOK 25.** | | | |
| TEN UNISON SONGS | | 8 | 3 |
| 151. Summer Evening ... | Cath. van Rennes | 1 | |
| 152. Little Brother ... | " | 1 | |
| 153. The Old Beggar ... | " | 1 | |
| 154. Little Things... ... | " | 1 | |
| 155. Cock-a-doodle-do ... | " | 1 | |
| 156. Patience ... ... | " | 1 | |
| 157. Summer Showers ... | " | 1 | |
| 158. A Song for Boys ... | " | 1 | |
| 159. The Sunshine of the Heart | " | 1 | |
| 160. Cradle Song ... ... | " | 1½ | |
| **BOOK 58.** | | | |
| TEN UNISON SONGS FOR JUVENILES | | 8 | 3 |
| 274. The Conceited Fly ... | A. Scott Gatty | 1 | |
| 275. The Wasp at the Pic-nic | " | 1 | |
| 276. Merrily glides our boat | Thomas Murby | 1 | |
| 277. Trip along ... ... | " | 1 | |
| 278. The Dew-drop ... | Arthur Richards | 1½ | |
| 279. Fairy Joys ... ... | " | 1½ | |
| 280. Stay, pretty Swallow | A. Scott Gatty | 1½ | |
| 281. Well-a-day ... ... | Thomas Murby | 1 | |
| 282. Were I a Fairy ... | Seymour Smith | 1½ | |
| 283. A Charm ... ... | " | 1 | |
| **BOOK 83.** | | | |
| SONGS FOR THE LITTLE ONES. | | | |
| Twenty-five Songs ... ... | By W. W. Pearson | *1/- | 6 |
| **BOOK 84.** | | | |
| THE JUVENILE SONGSTER. | | | |
| Thirty-three Songs, in one, two, and three parts. Composed and arranged by | Lowell Mason | *6 | 6 |
| **BOOK 101.** | | | |
| UNISON SONGS FOR CHILDREN. | | | |
| From "The School Music Review" | | 6 | |
| The Jolly Tester (No. 40) | ... J. W. Elliott | | |
| Jack and Jill (No. 44) ... ... | " | | |
| The old man clothed in leather (No. 45) | " | | |
| The Soft-shell Crab (No. 50). Actions *ad. lib.* | J. W. Chadwick | | |
| A Child's Evensong (No. 63) | ... J. Stainer | | |
| I had a Little Doggy (No. 68) | ... J. W. Elliott | | |
| The Coming of Spring (No. 69) ... | Schumann | | 1 |
| The 'Logical Gardens (No. 70) ... | G. F. Cobb | | |
| The Child and the Star (No. 66) | J. W. Elliott | | |
| **BOOK 147.** | | | |
| TEN UNISON SONGS. | | | |
| From "The School Music Review" | | 6 | |
| Hush-a-bye (No. 81) ... | C. Egerton Lowe | | |
| The Song of the Grass (No. 82)... | Pearson | | |
| Winter Song (No. 93) ... | W. W. Pearson | | |
| Swinging (No. 101) ... ... | A. Medley | | |
| Christmas Eve (No. 103) ... ... | A. Moffat | | |
| The Brook (No. 104) ... | J. W. Chadwick | | |
| The First Brigade (Marching Song) (No. 106) | P. E. Fletcher | | |
| Twinkle, twinkle (No. 107) ... | Macdonald | | |
| Daddy Longlegs' warning (No. 117) | Bridge | | |
| The little shadow (No. 122) ... | K. Boundy | | |
| 652. Diamonds ... ... | R. H. Macdonald | 1½ | |
| 653. The Fairy Book ... | " | 1 | |
| 654. A wet sheet and a flowing sea | C. A. Macirone | 1½ | |

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| | | A d. | B d. |
|---|---|---|---|
| **BOOK 5.** | | | |
| SIX TWO-PART SONGS | | 9 | 4 |
| 25. Under the Greenwood Tree | C. Wood | 2 | 1 |
| 26. The Swallow's Flight | B. Haynes | 2 | 1 |
| 27. Merry Songsters | J. Kinross | 2 | 1 |
| 28. Waken not the Sleeper | C. Reinecke | 1½ | 1½ |
| 29. Evening Song | Mendelssohn | 1½ | |
| 30. Whither | Abt | 2 | 1 |
| **BOOK 6.** | | | |
| SIX TWO-PART SONGS | | 9 | 4 |
| 31. The Violet's Plea | Abt | 1½ | 1½ |
| 32. Evening | H. Smart | 1½ | |
| 33. After the Rain | Pinsuti | 2 | 1 |
| 34. The Merry Maidens | Rubinstein | 1½ | 1½ |
| 35. Spring Song | Schumann | 1½ | |
| 36. Sweet Bells of Eve | B. Haynes | 2 | 1 |
| **BOOK 7.** | | | |
| SIX TWO-PART SONGS | | 9 | 4 |
| 37. All seek for rest | Abt | 1½ | 1½ |
| 38. May Song | Schumann | 1½ | |
| 39. Song from "Ruy Blas" | Mendelssohn | 2 | 1½ |
| 40. Good-night | C. Reinecke | 1½ | |
| 41. I sing because I love to sing | Pinsuti | 2 | 1 |
| 42. Violets | Cowen | 2 | 1 |
| **BOOK 8.** | | | |
| FIVE TWO-PART SONGS | | 9 | 4 |
| 43. O come, ye Flow'rets | Abt | 1½ | 1½ |
| 44. The Hunter's Song | J. Kinross | 2 | |
| 45. Cleansing Fires | Cowen | 2 | 1 |
| 46. O Beautiful Violet | C. Reinecke | 2 | 1 |
| 47. The Sabbath Bell | H. Smart | 2 | 1½ |
| **BOOK 9.** | | | |
| SIX TWO-PART SONGS | | 9 | 4 |
| 48. In the Distance | Abt | 1½ | 1½ |
| 49. The Sabbath Morn | Mendelssohn | 1½ | |
| 50. Out in the Sunshine | Pinsuti | 2 | 1 |
| 51. The Angel | Rubinstein | 2 | 1 |
| 52. To the Nightingale | Schumann | 1½ | 1½ |
| 53. Now the Bright Morning Star | C. Wood | 1½ | |
| **BOOK 10.** | | | |
| FIVE TWO-PART SONGS | | 9 | 4 |
| 54. Winds are blowing | B. Haynes | 2 | 1 |
| 55. In a Gondola | Abt | 2 | 1 |
| 56. If Hope were but a Fairy | Myles B. Foster | 1½ | 1 |
| 57. O Summer Morning | Macfarren | 2 | 1 |
| 58. In April | Hatton | 2 | 1 |
| **BOOK 19.** | | | |
| FIVE TWO-PART SONGS | | 8 | 4 |
| 103. The Home of Song | Roland Rogers | 2 | |
| 104. Life and Love | " | 1½ | |
| 105. A Venetian Festa | " | 1½ | |
| 106. Autumn Memories | " | 1½ | 1 |
| 107. A Bird Song | " | 1½ | |
| **BOOK 34.** | | | |
| SIX TWO-PART SONGS | | 8 | 4 |
| 177. Pluck ye Roses | Schumann | 2 | 1 |
| 178. Spring Flowers | Battison Haynes | 2 | |
| 179. Wanderer's Night Song | Rubinstein | 1½ | 1 |
| 180. I love all things | Pinsuti | 2 | |
| 181. Work and Play | Myles B. Foster | 2 | 1½ |
| 182. Boatman's Song | Franz Abt | 2 | 1 |
| **BOOK 46.** | | | |
| SIX TWO-PART SONGS | | 9 | 4 |
| 204. Fairy Life | Franz Abt | 1½ | |
| 205. Morning | H. W. Schartau | 2 | |
| 206. All must be well | Myles B. Foster | 3 | |
| 207. The Hermitage (French and English words) | L. Streabbog | 2 | |
| 208. Little White Lily | H. Elliot Button | 1½ | |
| 209. Buttercup Land | Roland Rogers | 3 | |
| **BOOK 47.** | | | |
| SIX TWO-PART SONGS | | 9 | 4 |
| 210. Bells at Eve | Franz Abt | 2 | 1 |
| 211. The return of May | Herbert W. Schartau | 1½ | |
| 212. The Butterfly's Ball | Myles B. Foster | 3 | 1½ |
| 213. Joyful Echoes (French and English words) | Streabbog | 2 | |
| 214. Away to the Sands | Roland Rogers | 3 | 1½ |
| 215. The Rain Concert | W. W. Pearson | 1½ | |
| **BOOK 48.** | | | |
| SIX TWO-PART SONGS | | 9 | 4 |
| 216. Cradle Song | Schumann | 1½ | |
| 217. Welcome thou, whose deeds conspire | Handel | 1½ | 1 |
| 218. The Lotus Flower | Rubinstein | 1½ | |
| 219. Night has passed away | Battison Haynes | 2 | |
| 220. The old Church Bells | Roland Rogers | 3 | 1½ |
| 221. Sweet Bird of Spring | W. W. Pearson | 1½ | |
| **BOOK 49.** | | | |
| SIX TWO-PART SONGS | | 9 | 4 |
| 222. To the Evening Star | Schumann | 1½ | 1 |
| 223. Sweet Evening Chimes | W. W. Pearson | 1½ | 1 |
| 224. The Moon | Myles B. Foster | 3 | 1½ |
| 225. The Wanderer's Joy | Franz Abt | 1½ | 1 |
| 226. Like the Lark | " | 1½ | 1 |
| 227. The Mermaids | Pinsuti | 3 | 1½ |
| **BOOK 54.** | | | |
| FIVE TWO-PART SONGS | | 6 | 3 |
| 241. At Dawn | H. A. J. Campbell | 1½ | |
| 242. Morning | " | 1½ | |
| 243. Noon | " | 1½ | |
| 244. Sunset | " | 1½ | |
| 245. Night | " | 1½ | |
| **BOOK 56.** | | | |
| SIX TWO-PART SONGS | | 8 | 4 |
| 253. Blackberries | Myles B. Foster | 3 | |
| 254. Autumn | Constance Anderson | 1½ | |
| 255. Come to me, gentle Sleep | H. W. Schartau | 1½ | |
| 256. Mariner, spread thy Sail | W. W. Pearson | 1 | |
| 257. A Promise of Spring | Seymour Smith | 1½ | |
| 258. To a Robin Redbreast | Arnold Kennedy | 1½ | |
| **BOOK 78.** | | | |
| SIX TWO-PART SONGS | | 9 | 4 |
| 425. May-day Song | King Hall | 3 | |
| 426. The Dewdrop's folly | M. B. Foster | 2 | |
| 427. The Song of the Gale | " | 2 | 1 |
| 428. Forth to the Meadows | Schubert | 2 | 1 |
| 429. Happiness ever is fugitive found | Reinecke | 2 | |
| 430. Get up | M. B. Foster | 2 | |
| **BOOK 97.** | | | |
| SIX TWO-PART SONGS | | 8 | 4 |
| 554. 'Tis sweet to Sail | B. Haynes | 1½ | |
| 555. Sweet May | J. Barnby | 2 | 1 |
| 556. Blow, blow, thou Winter Wind | C. Hoby | 2 | |
| 557. O Lady, leave that Silken Thread | " | 2 | |
| 558. Soldier, rest | G. A. Macfarren | 2 | |
| 559. Flowers of the Springtime | H. E. Button | 1½ | |

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### BOOK 65.

| | | A d. | B d. |
|---|---|---|---|
| | TEN OLD ENGLISH SONGS | 6 | 3 |
| 330. | § Where the Bee sucks ... ... Arne | 1½ | 1 |
| 331. | Under the Greenwood Tree ... ... | 1 | |
| 332. | § Joan, to the Maypole ... ... ... | 1 | |
| 333. | Golden Slumbers ... ... ... ... | 1 | |
| 334. | Full Fathom Five (Solo & S.S.A.) Purcell | 1½ | |
| 335. | § The Children are singing. (2-part Chorus). Arr. by A. M. Wakefield ... | 1½ | 1 |
| 336. | Spring ... ... ... ... ... Arne | 1½ | |
| 337. | The Vicar of Bray ... ... ... ... | 1 | |
| 338. | Begone, dull care; and, The Three Ravens | 1 | |

### BOOK 74.

| | | | |
|---|---|---|---|
| | EASY UNISON SONGS | 1/- | 6 |
| 396. | Dream Castles ... W. A. Wrigley | 1½ | |
| 397. | Agincourt ... ... ,, | 1½ | |
| 398. | North-West Passage R. H. Macdonald | 2 | |
| 399. | The Swing ... ... ,, | 1 | |
| 400. | Young Night thought ,, | 1 | |
| 401. | Sleep, Babie dear ... A. Scott Gatty | 1 | |
| 402. | Wynken, Blynken, and Nod Macdonald | 1 | |
| 403. | The Model Cat ... ... R. Rogers | 2 | |
| 404. | Wishing ... ... ... W. Hately | 1½ | |
| 405. | Birdie, Birdie (in dialogue) ,, | 1½ | |
| 406. | Summer's Rain ... C. V. Stanford | 1½ | |

### BOOK 79.

| | | | |
|---|---|---|---|
| | UNISON SONGS (SACRED) | 6 | |
| 431. | Jesu, Whom Thy Children love Button | 1 | |
| 432. | The White Dove W. A. C. Cruickshank | 1 | |
| 433. | Flowers ... ... A. Randegger | 1 | |
| 434. | The Angel's Song ... ,, | 1 | |
| 435. | We've ploughed our Land ... A. Sullivan | 1 | |
| 436. | From Greenland's Icy Mountains Leslie | 1 | |
| 437. | Safely through another week F. Clay | 1 | |
| 438. | The Lesson of Love ... J. Barnby | 1 | |

### BOOK 90.

| | | | |
|---|---|---|---|
| | THE SCHOOL ROUND BOOK | *8 | 6 |

A Collection of One Hundred
ROUNDS, CATCHES, AND CANONS.
Edited by J. Powell Metcalfe and J. Stainer.

### BOOK 102.

| | | | |
|---|---|---|---|
| | UNISON SONGS FOR CHILDREN | | |
| | From "The School Music Review" | 6 | |
| | A Soldier's Life (No. 61) (Actions) J. Stainer | | |
| | The Bells of Christmas (No. 30) R. H. Legge | | |
| | The Switzer Boy (No. 34) ... Volkslied | | 1 |
| | Cradle Song (No. 35) ... ... Schubert | } | 1 |
| | The Evening Star (No. 35) ... Schumann | } | |
| | My little Tree (No. 65) ... A. Randegger | | |
| | The River (No. 64) ... ... A. Sullivan | } | 1 |
| | The Land of Counterpane (No. 64) Macdonald | } | |
| | Lullaby (No. 75) ... ... ... J. W. Elliott | } | |

### BOOK 117.

| | | | |
|---|---|---|---|
| | SEVEN UNISON SONGS | 6 | 3 |
| 634. | My Dove ... ... ... A. Medley | 1 | |
| 635. | Violet Land ... ... H. S. Roberts | 1½ | |
| 636. | Excelsior .. ... ... Lindsay | 2 | |
| 637. | { Poor Humpty-Dumpty / The Bumble-Bee's Buzz } A. Medley | 1½ | |
| 638. | Will you walk a little faster (Words by Lewis Carroll) ... R. H. Macdonald | 2 | |
| 639. | Things of beauty ... A. C. Mackenzie | 1½ | |

* Staff only. § Band Parts.

### BOOK 122.

| | | A d. | B d. |
|---|---|---|---|
| | SIXTEEN NATIONAL SONGS | | |
| | From "The School Music Review" | 8 | 3 |
| | § Arethusa, The (No. 57) ... ... Shield | | |
| | Blow, blow, thou Winter Wind (No. 46) Arne | | 1 |
| | British Grenadiers, The (No. 77) Old Eng. | | |
| | Cherry Ripe (No. 98) ... ... C. E. Horn | | |
| | Dulce Domum (No. 74) ... ... J. Reading | | |
| | § Empire Flag, The (90) ... ... Mackenzie | | |
| | Hardy Norseman, The (No. 72) ... ... Norse | | |
| | § Let the hills resound (No. 82) ... B. Richards | | 1 |
| | Loud Tattoo, The (No. 93) ... Dibdin | | |
| | § March of the Men of Harlech (No. 96) Air | | |
| | Meeting of the Waters, The (No. 76) Irish Air | | |
| | § Mermaid, The (No. 78) ... ... Old English | | |
| | § Minstrel Boy, The (No. 78) ... Irish Air | | |
| | Tight Little Island, The (No. 92) Old English | | |
| | We be three poor Mariners (No. 76) ,, | | |
| | § With Jockey to the Fair (No. 81) ,, | | |

### BOOK 123.

| | | | |
|---|---|---|---|
| | WORCESTER CHIMES; | | |
| | OR, "FAITHFUL IN A VERY LITTLE." | *8 | 6 |
| | A SERVICE OF SONG, BY M. F. A. | | |

### BOOK 134.

| | | | |
|---|---|---|---|
| | CHRISTMAS SONGS AND CAROLS | 6 | |
| | There was silence in Bethlehem's Fields J. Stainer | | |
| | O lovely Voices of the Sky Cuthbert Harris | | |
| | The Star in the East ... ... H. Leslie | | |
| | The Bells of Christmas ... ... R. H. Legge | | |
| | Christmas Bells ... ... ... N. W. Gade | | |
| | Christmas Eve ... ... ... A. Moffat | | |
| | The Golden Carol ... ... ... J. Stainer | | |
| | Christmas ... ... ... H. Elliot Button | | |
| | The Christmas Tree ... ... S. C. Cooke | | |
| | Carol, Christian Children ... A. Moffat | | |
| | Christmas comes but once a Year Pearsall | | |
| | The Boar's Head Carol ... ... Traditional | | |
| | Once in Royal David's City H. J. Gauntlett | | |

### BOOK 148.

| | | | |
|---|---|---|---|
| | NINE UNISON SONGS | | |
| | From "The School Music Review" | 6 | |
| | The Light is fading (No. 83) ...M. B. Foster | | |
| | You are old, Father William (No. 95) } Words by Lewis Carroll } R. H. Macdonald | | |
| | Beautiful Soup (No. 95) } Words by Lewis Carroll } R. H. Macdonald | | |
| | Beautiful World (No. 101) John E. West | | |
| | The Three Dragons (No. 123) ... J. Brown | | |
| | The Sailor's Song (No. 126) ... Haydn | | 1 |
| | Toilers down below (No. 128) ... J. Brown | | |
| | The Song of the Spider (No. 132) Bridge | | |
| | The Wind (No. 134) ... ...G. Rathbone | | |

### BOOK 149.

| | | | |
|---|---|---|---|
| | NINE NATIONAL AND FOLK-SONGS | | |
| | From "The School Music Review" | 6 | 3 |
| | The Flowers o' the Forest (No. 102) Scotch Air | | |
| | § Caller Herrin (No. 106) ... ... ,, | | |
| | § Come, Lasses and Lads (No. 109) Old Eng. | | |
| | Home, sweet Home (No. 114) ... Bishop | | |
| | Here's a health unto His Majesty (119) Savile | | |
| | § Heart of Oak (No. 121) ... ... ... Boyce | | |
| | § Bay of Biscay (No. 121) ... ... ... Davy | | |
| | § Bonnie Dundee (No. 124) ... Scotch Air | | |
| | The Young May Moon (No. 130) Irish Air | | |

* Staff only. § Band Parts.

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